National Endowment for the Humanities

Division of General Programs

Guidelines and Application Instructions

June 1984

Humanities Projects in Media

HUMANITIES PROJECTS IN MEDIA

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OMB Form 3136-0086
Expires 3/31/86

APPLICATION CALENDAR

Deadline	For Projects Beginning After	Notification
March 22, 1985	October 1, 1985	September 1985

The next deadline will be announced in March 1985.

Applications must be received in the Media Program on or before the deadline (or should be postmarked seven days before the deadline). Late proposals will be returned to the applicant. Supplemental information, arriving after the deadline, cannot be sent to the panel. Notification of results is made approximately six to seven months after the filing deadline. Applicants are notified by letter when a decision is reached.

Applications for Media grants should be sent to:

National Endowment for the Humanities
Division of General Programs
Humanities Projects in Media, Room 420
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

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The National Endowment for the Humanities

The National Endowment for the Humanities was established by Congress in 1965 as an independent grant-making agency of the federal government to support scholarship, research, education, and public programs in the humanities.

The Endowment supports work in the humanities through programs administered by an Office of Challenge Grants, an Office of Program and Policy Studies and five Divisions:

- Division of Education Programs
- Division of Fellowships and Seminars
- Division of General Programs
- Division of Research Programs
- Division of State Programs

The Humanities

By law, the humanities include the study of language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences that have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life.

Beyond certain areas of knowledge, the term "humanities" also involves processes, such as careful reading and critical thinking, whereby these areas are analyzed, understood, and preserved.

The Division of General Programs

"...democracy demands wisdom and vision in its citizens."
National Foundation on the Arts and the Humanities Act of 1965

In establishing the National Endowment for the Humanities, the U.S. Congress set two broad objectives: (1) to assist scholars and teachers in the humanities and the institutions that nourish their work; and (2) to foster, in the public at large, an awareness of the crucial nature of the humanities and of their importance for life in America.

The Division of General Programs is designed to achieve the second objective by supporting public humanities programming of the highest caliber and quality. Public humanities programming rests on three related assumptions: (1) Education can and should continue after and outside of formal education; (2) it is possible to find effective means for public programming without diminishing intellectual substance; and (3) the humanities have a direct bearing on the lives of citizens. In addition, the humanities encourage critical inquiry and interpretation for all citizens, and these basic skills should not be restricted to the few.

The division seeks to use the most effective means of reaching general audiences and of creating a bridge between the scholarly world and the public at large. Radio and television programs, interpretative museum exhibitions, reading and discussion groups in libraries, and symposia and panel discussions where humanities scholars discuss with general audiences important works in history, literature, or other humanities disciplines are some of the projects that the division supports. The division's three programs reflect these means: Humanities Projects in Media; Humanities Projects in Museums and Historical Organizations; and Special Projects.

The division seeks to foster public understanding and appreciation of literary, philosophical, and artistic works; historical ideas, figures, and events; and the methods, insights, and significance of the disciplines of the humanities. Hence, projects supported by the division are all expected to reflect at least one of the following categories:

1) the appreciation and interpretation of cultural works;

2) the illumination of historical ideas, figures, and events; and

3) an understanding of the disciplines of the humanities.

Humanities Projects in Media

Radio, television and film media are means to achieve the division's goal of fostering public understanding and appreciation of the humanities. Hence, the humanities are the ends and the electronic media the means. Similarily, humanities education for the general public is the end, and the applicants are the means. The Media Program seeks to transmit the most important work in scholarship and learning in the humanities, to convey the best in thought and culture, and to engage the public in critical analysis and interpretation through quality television, film and radio programming. The program expects high standards, not only of technical quality but also of intellectual depth and rigor.

Other public and private agencies support media projects, but the Endowment funds only those that centrally involve the disciplines of the humanities. This is accomplished by collaboration between scholars in the humanities and media professionals.

Humanities scholars are expected to participate in each project at every stage: planning, script preparation, and production. Proposals must reflect the knowledge of scholars and teachers as well as the expertise and talent of producers, directors, and writers. Scholars ensure that the programs reflect the critical and reflective work of the humanities in content and approach and that the information presented in the programs is conceptually sound and factually accurate. Producers, directors and writers help the scholars translate materials from their research into effective and interesting programs. Constructive collaboration is the basis and the key to high quality programs that are aesthetically and intellectually stimulating.

The Media Program encourages applicants to select the media format and the program length best suited for the material -- dramatization, documentary, talk show, animation, or other. In order to reach the largest number of adults and children, all television projects supported through the program should be designed for broadcast to national audiences or, if cable is selected, have demonstrable value for a national audience. Radio projects may be designed for local, regional, or national distribution and broadcast on public or commercial stations or distribution on cable audio systems.

Applicants are expected to discuss the manner in which their projects embody one or more of the division's three categories of special concern.

1. <u>The Appreciation and Interpretation of Cultural Works</u>

The program offers support for projects that present and interpret works of literature, philosophy, the visual arts, the performing arts, and other cultural forms. When significant works of philosophy and masterpieces of literature and the arts are translated through the media of television and radio, wide audiences are offered an opportunity to appreciate and understand some of the most important products of the human imagination and of civilization.

The interpretation of literature provides opportunities for the development of sound humanities programs for general audiences. Literary traditions explore the universality of the human experience and provide excellent insights into the attitudes and values of a society. Literature can provide a historical perspective, illuminate intellectual and philosophical currents, and reveal the dynamics of language.

Example:

"American Short Story" -- a televised series of seventeen short stories that represents the range and skill of American authors in exploring the human condition. Among the stories dramatized were "Rappaccini's Daughter" by Nathaniel Hawthorne, "The Jolly Corner" by Henry James, "Soldier's Home" by Ernest Hemingway, "The Jilting of Granny Weatherall" by Katherine Anne Porter, "Barn Burning" by William Faulkner, "The Blue Hotel" by Stephen Crane, and "The Music School" by John Updike.

Example:

"Spider's Web" -- a series of sixty 30-minute radio programs designed for teenage and family listening, dramatizing major works of nineteenth-century American literature. A selection of presentations during the 1983-84 season included Louisa May Alcott's "Little Women," Stephen Crane's "The Red Badge of Courage," and Mark Twain's "Huckelberry Finn."

Example:

"The Odyssey" -- eight 60-minute radio dramatizations of Homer's epic poem, about "the wily Ulysses." The documentary segments that accompany the dramatization include discussions about the gods, law, politics, and morality in the Homeric age, and Homer's place in the oral epic tradition.

Example:

Edith Wharton Series -- a three-part television series on the life and literary career of Edith Wharton. The series consists of "The House of Mirth," and "Summer," (each ninety minutes) and "Edith Wharton: Looking Back," a biographical drama in which Wharton herself is a main character (sixty minutes). The last program is based on the writings of Edith Wharton and R.W.B. Lewis's Edith Wharton: A Biography.

2. The Illumination of Historical Ideas, Figures, and Events

The division encourages proposals dramatizing and documenting significant ideas, the lives and achievements of great men and women, and major historical events and developments.

Example:

"Castle" -- a 60-minute television film, based on architectural historian David Macaulay's book Castle. The film, intended to be the first of a series based on Macaulay's works, examines the relationship of form to function in a medieval castle in Wales. The film illustrates important aspects of the political history and way of life of thirteenth-century Europe.

Example:

"Booker" -- a 60-minute television special depicting Booker T. Washington's life from the age of nine to eleven, which spans the last two months of the Civil War and the first two years of Reconstruction. The dramatization was targeted for an audience aged 8 to 14.

Example:

"Bishop George Berkeley" -- a 60-minute dramatic documentary film about the life and ideas of the eighteenth-century Irish philosopher, George Berkeley, focusing on his quarrel with the continental rationalists as well as his years in America between 1728 and 1731.

3. An Understanding of the Disciplines of the Humanities

The Media Program welcomes projects that focus on the nature of the humanities, providing the public with an awareness of the methods and insights of these disciplines. Methods of exploration, interpretation, and analysis employed by people working in disciplines of the humanities can be illuminated through media programs for general audiences.

Example:

"Tales of the Unknown South" -- a two-hour television program dramatizing three short stories set in three different periods of American history. The major programmatic theme is literary criticism. As a bridge between the stories and critical elements, the Southern poet and critic, James Dickey, acts as program host and interviews central and peripheral characters in costume on such topics as character motivation, historical context, etymology and symbolism.

Example:

"Odyssey I and II" -- twenty-seven 60-minute television documentaries, which constitute an introduction to the disciplines of anthropology and archaeology for general audiences. Focusing on the methodology of these disciplines, this series covers a wide range of topics from the archaeological search for the first explorers to reach North America to an anthropological study of the present-day Maasai of Kenya to a history of the discovery and decoding of the Rosetta Stone hieroglyphics.

Example:

"Soundings" -- a weekly series of fifty-two 30-minute radio programs featuring interviews and panel discussions with visiting scholars and Fellows of the National Humanities Center in North Carolina. Each self-contained program explores the methodology and recent scholarship in the disciplines of the humanities -- with an emphasis on history, jurisprudence, philosophy, religion, and literature.

Initiatives

The Media Program will continue to support excellent projects in all disciplines of the humanities. The three categories of the division described previously are designed to help provide applicants with perspectives in which their projects can be conceived and presented. All proposals submitted to the program should engage one or more of these categories.

The Endowment has a particular interest in masterworks, including literary, philosophical and historical works, and projects in this area will have priority.

In addition to this emphasis, the program has two initiatives.

(a) Children's Programming

The Media Program encourages the creation of children's programming in the humanities.

A program for children and youth, ages eighteen years and younger, must meet all requirements applicable to any Media Program application. In addition,

- proposals must specify the age group that the program is intended to reach (e.g., pre-school, 5-7, 8-12, youth 13-15, etc.). A rationale should be provided in the proposal for the age level of the intended audience, as well as for the format and length of the program in regard to its subject matter. In the case of radio, the listening audience of young people may be more generally defined;

- proposals must indicate the active collaboration of at least one individual -- a child development specialist, child psychologist, children's writer, producer, librarian, or teacher -- who can verify that both the content and format of the project are appropriate to the age group to which the program is directed; and

- programs supported by NEH should be designed for use initially outside the context of a school curriculum and should carry the promise of effectively reaching youth during broadcast time after school, on weekends, or during family hours.

Applicants for children's production grants are also encouraged to conceive of ways in which the interest of young people may be nurtured beyond the experience of viewing the program (for instance, discussion guides for parents and youth leaders, bibliographies, or other print materials). Funds to support such ancillary activities may be requested as part of the proposal.

(b) The Media Bicentennial Initiative

In honor of the 200th anniversary of the U.S. Constitution in 1987, the Endowment, through all of its divisions, invites proposals that examine the principles and foundations of our constitutional government. In keeping with this initiative, the Media Program invites proposals at each of its regular deadlines that will lead to the production of major television and radio programs on Bicentennial themes. A Bicentennial project is defined as

- any project concerned with the philosophical, literary, historical, and political origins of the Constitution, the relation of the structure of the Constitution to American political, social, and intellectual culture, and the connection between self-government and the purposes of human life;

- any project directly related to the text of the Constitution or a constitutional principle, either concerned with the origins or interpretation of the text or principle, or with the development of the text or its application to historical or contemporary issues or problems; or

- any project concerned with the entire range of philosophical and historical questions raised by the Constitution and the founding period.

Bicentennial applications to the Media Program must meet all requirements applicable to any application; they may use any of the formats (e.g., drama, documentary) available to other media projects.

Categories of Support

The Media Program has three funding categories -- planning, scripting, and production -- which are designed to help applicants produce high quality programs, following appropriate stages and steps. However, the applicant may apply in any category depending on the status and needs of the project in question.

Every application, regardless of its funding category and proposed format, should present solid evidence that the proposed project will result in exceptional work that will foster public appreciation of the humanities through an interpretation of cultural works, the illumination of historical ideas, figures, or events, or a clearer understanding of the disciplines of the humanities.

Beyond that common criterion, each grant category is explained below in further detail. The three funding categories and their evaluation criteria will be applicable to most of the media formats proposed. An exception is the talk show format for which a separate discussion follows.

(a) Planning grants encourage collaboration between scholars and production personnel and the development of an approach and format to adapt material in the humanities for television and radio. It is expected that planning grants will result in program outlines that include the concept, themes, and final format of the project. These awards do not exceed $20,000. The major components for all planning grants include

- identification and written commitment of appropriate humanities scholars;
- indication that the professional experience of the production personnel is equal to the requirements of the project;
- a well-developed and reasonably detailed strategy for collaborative planning, summarizing what issues or problems will be addressed during the period of the grant;
- the potential for use of important and available resources in the humanities; and
- an appropriate budget.

(b) Scripting grants support the writing of one or more scripts or detailed program treatments. Major criteria for funding such grants include

- a clear and detailed narrative description of the proposed content and format of the program(s);
- evidence of continuous collaboration between scholars and production personnel;
- identification of possible scriptwriter(s) and producer(s) with professional experience commensurate with the needs of the project

- a clear, detailed, and comprehensive plan of work including the extent of the scholars' involvement; and
- an appropriate budget.

(c) Production grants support the production costs of a single program, a pilot program, or a series. Major criteria for funding such grants include

- a clear and detailed narrative description of the proposed content and format of the program(s);
- identification of production personnel with professional experience equal to the requirements of the project;
- evidence of continuous collaboration with appropriate humanities scholars;
- submission of a completed script if the request is for a drama, and either a script or detailed treatment if it is for a documentary;
- a concise description of a promotion plan (see page 9);
- a clear, detailed, and comprehensive plan of work and production schedule; and
- an appropriate budget.

(d) Talk shows can take a variety of formats -- a one-to-one interview, a thematic approach with several guests, or a nonstudio documentary. Whatever the plan, it is important that the applicants select a format that can best maintain conceptual rigor and audience appeal.

It is essential that an appropriate host(s), production personnel of professional calibre, and scholars be identified. Proposals for production grants must be accompanied by a pilot program or test reel. Applications to plan talk shows may request funds to develop a pilot or test reel (and therefore may exceed the usual $20,000 ceiling for planning grants from the program).

(e) Promotion

The Media Program will consider promotion costs not to exceed $25,000, as part of production applications. However, applicants are encouraged to describe all promotion activities, and to note the total costs for promotion.

Occasionally, the Media Program considers supplemental requests from grantees for promotion and advertising activities for completed NEH products that best exemplify the goals of the division. Applicants must demonstrate acceptance on PBS, NPR, or any noncommercial radio system. The application, supporting documentation, and the production itself must be sent to the Endowment for evaluation. The application must arrive at the Endowment ten weeks prior to any of the quarterly meetings of the National Council on the Humanities in February, May, August, and November of each year. Applicants must discuss a promotion proposal with a program officer prior to submission.

In addition, applicants who plan to produce print material such as viewers' guides, teachers' guides, and other educational materials for out-of-school, as well as classroom use, should include this component separate from basic production activities, in the production application. The budget should be well thought out and reasonable, and care should be taken in explaining the content and format and the identification of the audience for which the material is intended. Finally, applicants should clearly specify the personnel involved (scholars, editors, etc.,) and the contribution that each is expected to make.

Ineligible Projects

The Media Program does not provide support for the following projects:

- projects to create musical composition, dance, painting, sculpture, poetry, short stories, novels, or projects providing for performance or training in these arts. Inquiries about federal support for the creative arts should be addressed to the National Endowment for the Arts, Washington, D.C. 20506;
- projects directed at persuading an audience to a particular political, philosophical, religious, or ideological point of view or that advocate a particular program of social action or change;
- projects that are designed exclusively to preserve information for deposit in archives;
- projects that require the permanent acquisition of facilities or equipment or the establishment of training programs in film, radio, or television productions;
- projects aimed at technological experimentation in the development of electronic media; and

- instructional projects primarily designed for classroom use. (Applicants seeking to assist schools and teachers to strengthen their teaching of the humanities should contact the Endowment's Division of Education Programs.)

How Applications Are Evaluated

Criteria

Criteria for evaluation vary, depending on the particular category of support requested, (i.e., planning, script development, or production). Nevertheless, the following questions address the key concerns of panelists and reviewers as they read each proposal.

- Is the subject of the proposal significant and central to the humanities?
- Is the concept presented clearly and logically?
- Will the project increase significantly the audience's understanding and appreciation of the humanities?
- Will the project foster in the audience for which it is intended a greater appreciation of cultural works, a better understanding of historical ideas, figures, and events, or a clearer perspective on the nature of the disciplines of the humanities?
- Will the product encourage greater interest in and further investigation of the subject matter presented?
- Does the project effectively bring to bear on the subject the critical methods of inquiry essential to the humanities?
- Are the subject matter and approach likely to be of strong interest to a large audience?
- Is there evidence that there has been collaboration between scholars and media professionals that will continue throughout the project period?
- Is the medium appropriate for the subject matter?
- Is the experience of the production team equal to the requirements of the project?
- Is the script to be written by a professional (scripting proposal), or (for production proposals) is the completed script of an intellectual and professional quality appropriate to the subject and scope of the project?

- Is the budget realistic and appropriate? Is it conceived and presented professionally ?
- Is the production schedule practical and feasible? (for production proposals).
- Will the product be quickly dated or have extended use? (for production proposals).
- Are the promotion and distribution plans well thought out? (for production proposals).

All applications go through a competitive review process that involves several stages and many people.

Panel

Because the number of proposals received against each deadline is usually high, applications are divided into several groups and are mailed to different panels for study. Panels, which are composed of scholars and media professionals, are formed by Endowment staff. The panels are convened in Washington, D.C. to discuss and evaluate the individual and relative merits of each proposal. New panels are constituted for each cycle of applications; there are no standing panels.

Individual (Specialist) Review

The judgment of panelists is sometimes supplemented by individual reviews solicited by staff from specialists who are authorities in the specific subject area and in the proposed production style. Each reviewer is asked to send the Endowment a written review of the proposal. The number of specialist reviews for such applications varies according to the scope and nature of the proposal.

Staff

The staff assesses recommendations and suggestions of the panelists and reviewers and makes its own recommendation. Generally, staff recommendations coincide with those of the peer evaluators, but they may differ, especially in cases where reviewers and panelists have failed to reach a consensus.

The National Council on the Humanities and the Endowment Chairman

After applications have been evaluated by reviewers and panelists, the staff provides the members of the National Council with information about the proposals, including complete summaries of the discussions and recommendations, and its own assessments and recommendations. The members of the council discuss the proposals and make their recommendations to the Endowment chairman. By law, the chairman has the final responsibility for all decisions on applications to the Endowment.

Resubmission at another deadline is always possible, and failure to gain support in one year does not prejudice an applicant's chances for reconsideration in the next. If a proposal is not funded, an applicant may write to the Media Program and obtain an account of the reasons that formed the basis for the decision not to fund.

Types of Funding and Grant Provisions

Types of Funding

Project costs can be supported by (1) Endowment funds and (2) cash and noncash contributions, such as donated services and goods, which are contributed to the project by the applicant and nonfederal third parties. Contributions from the applicant and third parties constitute the applicant organization's cost sharing. While the Media Program does not have established requirements on levels of cost sharing, all applicants are encouraged to support a portion of the expenses related to conducting a project, especially for large, costly projects. More specific information on cost sharing is included in the instructions for completing the project budget, which will be found on page 23.

The Endowment provides three types of funding for projects: matching grants, outright grants, and a combination of the two.

Matching Grants

Institutional applicants are encouraged to consider requesting complete or partial project support in the form of a matching grant. A matching grant is an award whereby private donations in support of a humanities project release an equal amount of federal matching funds. For example, a project costing $100,000 might be funded by a $40,000 gift from a third party, $40,000 of Endowment matching funds released in response to the gift, and $20,000 of cost sharing provided by the applicant.

NEH matching grants are awarded from a special congressional appropriation known as Treasury Funds. These funds, intended to be used to stimulate private support for the humanities, offer an incentive to potential donors by doubling the impact of their gifts. In addition to assisting institutions with their fundraising efforts, Treasury Funds enable NEH to offer support to a wide range of significant, but often costly, projects. Under some circumstances the Endowment may offer all or partial matching support to an applicant who has requested only outright funds.

Outright Grants

An outright grant is one in which the award of Endowment funds is not contingent on the applicant's raising gift funds for the project.

Combined Grants

An applicant may request a combination of outright and matching funds from the Endowment. For example, if a project will cost $85,000 and $20,000 in gift funds will be raised from eligible third parties, the applicant should request from the Endowment $20,000 in matching funds and $45,000 in outright funds.

Grant Provisions

The Endowment has tried to keep the complexities of a grant award to a minimum. There are, however, a number of grant conditions of which applicants should be aware in preparing their applications.

- Grant funds may be spent only within the grant period and for the purposes described in the proposal and approved budget.
- Major script revisions, changes in the project's focus, scope, or personnel, as well as major adjustments in the budget, require approval in advance from the Endowment.
- Grantees must maintain accurate and complete records and accounts of project expenditures in keeping with established accounting principles.
- An acknowledgment of Endowment support must appear at the beginning and end of all programs and on publicity material.
- The applying organizations or individuals own the rights to the products of the grant such as scripts, films, television and radio programs, and viewer and listener guides. Final distribution and public information plans must be submitted for approval by the Endowment before they may be implemented.
- Within ninety days after the grant period ends, grantees must submit to the Endowment a final expenditures report, a final narrative report of accomplishments, and two copies of the finished product.
- Support for a project at one stage of development implies no commitment for continued funding. To seek Endowment support for a subsequent stage of development, applicants must submit a new proposal (built on the outcome of the previous grant), which will be competitively evaluated through the normal review process.
- The Endowment reserves the right to restrict the use of, or make claim to, a portion of the income earned from a project. The exact requirement depends on the nature of the project, the medium used, and the nature of the applicant institution. The requirement is specifically stated in the terms of the grant at the time an award is made.

- All NEH awards require that PBS or public radio stations be offered free use of the program(s). Distribution may also be arranged on commercial networks or through syndication. The staff should be closely consulted on all forms of distribution or broadcast before any final commitments are made.

Application Information and Instructions

Who May Apply

Any private, nonprofit organization, college or university, or branch of state or local government may apply for a Media Program grant. In addition, any group of scholars or professionals with experience in media and the humanities may form their own nonprofit group to apply for funding. Applicants are not required to be incorporated or to have 501(c)3 status with the Internal Revenue Service although obtaining such status is recommended, especially for larger projects. In any case, applicants must have the ability to administer the project in compliance with federal regulations as well as generally accepted accounting principles. The Endowment has prepared a checklist for nonprofit organizations which details the basic financial management standards a non-profit organization needs to meet. The checklist is available on request from the NEH Grants Office.

How To Apply

Early contact with Media Program staff can be helpful and is strongly recommended. Either a letter describing the project or a draft proposal may be submitted (no later than six weeks before the deadline to allow time for a response). A staff member will be able to determine if the basic idea fits within the general guidelines of the program and, if time permits, can help anticipate some questions that reviewers and panelists may later raise.

In preparing the application, applicants should remember that it will be read by both authorities in the subject area and professionals in the broadcast industry. The more precise an applicant can be about a proposal's concept, its importance in the humanities, the way it will be developed, how the medium will be used to enhance it, and the roles of key participants, the more likely it is that evaluators will have confidence in the quality of the project, in the applicant's control of it and ability to carry it out.

Number of Copies

Submit 20 complete copies of the application, each with its own copy of the cover sheet and budget form.

National Endowment for the Humanities

Washington, D.C.

The next three pages include:

—Instructions for Completing the Application Cover Sheet
—The Application Cover Sheet
—Field of Project Categories and Codes

Please read the instructions before completing applicable questions. Please print or type.

Purpose: The National Endowment for the Humanities uses a single cover sheet for all of its programs. This cover sheet gathers information that is necessary in one of two ways:

(1) The information is necessary for efficient consideration of the application during the review process and in the administration of the grant if an award is made.

(2) The information is *required of the Endowment* in various reports to Congress, other federal agencies, and the public. The Endowment must provide reports which involve statistical information or descriptions that can be obtained quickly from the cover sheet. Information is recorded in a computer which stores the data for subsequent compilation and reporting.

Please read the instructions for each question carefully. Answer each question by typing or printing your reply. Please verify your answers to be certain that they are correct and complete.

You will find it helpful to complete the cover sheet last, after all other parts of the application have been prepared.

Privacy Act: The following notice is furnished in compliance with the Privacy Act of 1974:

The information is solicited under the authority of the National Foundation on the Arts and the Humanities Act of 1965, as amended, 20 U.S.C. 956. This information is needed to process the grant application and for statistical research and analysis of trends. The routine uses which may be made of this information are: general administration of the grant review process; statistical summaries; Congressional oversight; and analysis of trends.

Instructions for Completing the Application Cover Sheet

Block 1—Individual Applicant or Project Director

Item a. If the application is submitted through an institution or organization, enter the name and mailing address of the person who will carry out the project or be chiefly responsible for directing it. Information about an institution is also requested in blocks 2 and 11. When an application is submitted by an individual, the name and address of the individual applying should be indicated.

Item b. Indicate number corresponding to preferred form of address:

1—Mr.	3—Miss	5—Professor
2—Mrs.	4—Ms.	6—Dr.

Item c. Whenever possible, one of the telephone numbers listed should be a number at which a message can be left.

Item d. If possible, please indicate the code for the appropriate field from the "Field of Project" list found on the reverse side of the Application Cover Sheet.

Block 2—Type of Applicant

Check either a or b.

For those who checked a ONLY: Please indicate an institutional affiliation, if applicable, on line 11a.

For those who checked b ONLY: Identify *Type* such as: Business, Religious, Museum, Historical Society, Government (state, local, etc.), Public Media (TV, radio, newspaper, etc.), Educational (elementary/secondary, school district, 2 yr. college, 4 yr. college, etc.), Library (public, research, etc.), Center (advanced study, research, etc.).

Identify *Status* as either Private Nonprofit or Unit of State or Local Government.

E.g., *Type:* Historical Society. *Status:* Private Nonprofit.

Block 3—Type of Application

Check appropriate type:

a. New—application for this project submitted to NEH for the first time.

b. Revision and Resubmission—a version of the application for this project submitted to NEH previously but not funded.

c. Renewal—application for funding a new grant period for a project previously funded by the NEH.

d. Supplement—application for additional funding to a current NEH grant.

Block 4—Program to Which Application is Being Made

This information is pre-printed on your form. Preprinted forms insure that the applicant has the correct instructions for the specific program.

Block 5—Requested Grant Period

Grant periods begin on the first day of the month and end on the last day of the month. Project activities need not begin on the first day, but all project activities must take place within the requested grant period.

Block 6—Project Funding

Enter here the appropriate figures from the Project Budget that is part of your application.

Block 7—Field of Project

Indicate the category and code from the listing on the reverse side of the cover sheet to indicate the *specific* humanities field that best describes the content of the project.

Block 8—Descriptive Title of Project

Enter a brief title that clearly identifies the project and its humanities content. This title should be informative to a nonspecialist. The NEH is obliged to be as clear as possible to the public about awards that it makes. The "Descriptive Title" will be used for this purpose whenever possible, but the Endowment staff may assign a different working title to the project for purposes of greater clarity.

NOTE: The descriptive or working title does not need to be the title of the product (film, article, book) that may result from the project. The applicant retains complete authority and responsibility for choosing titles for project products.

Block 9—Description of Project

Provide a brief description of the proposed project. Do not exceed the space provided.

Block 10—Will This Proposal Be Submitted to Another Government Agency or Private Entity for Funding?

This information is sought without prejudice to the application. The Endowment frequently co-sponsors projects with other funding sources. If not applicable, indicate "N/A."

Block 11—Institutional Data

Item a. Indicate the name of the institution and the city and state of its official mailing address.

Item b. Indicate the name and title of the person who is authorized to submit applications on behalf of the institution or organization. That person must sign and date the application.

Item c. Indicate here the name, mailing address, form of address (see instructions for 1b), and telephone number of the person who will be responsible for the financial administration of the grant if the award is made. For example, at many universities the Provost, Vice President, President, or Chancellor is the person "authorized" to submit an application (see item b), but the actual administration of the project—e.g., negotiating the project budget, ensuring compliance with the terms and conditions of the award—is the responsibility of a Grants or Research Officer. It is the latter person who should be listed here.

NEH Application Cover Sheet

Form OMB-3136-0032
Expires 1/31/86

1. Individual Applicant or Project Director
a. Name and Mailing Address

(Last) (First) (Initial)

(City) (State) (Zip)

b. Form of Address ☐

c. Telephone

Office _____ Ext. _____

Home _____

d. Major Field of Applicant or Project Director _____ ☐

e. Citizenship ☐ U.S.
☐ Other _____ (Specify)

2. Type of Applicant
a. ☐ By an Individual b. ☒ Through an Org./Inst.
If a., indicate an institutional affiliation, if applicable, on line 11a.
If b., complete block 11 below and indicate here:
c. Type
d. Status

3. Type of Application
a. ☐ New c. ☐ Renewal
b. ☐ Revision and Resubmission d. ☐ Supplement
If either c. or d., indicate previous grant number:

4. Program to Which Application is Being Made

Humanities Projects in Media ☐

5. Requested Grant Period

From: (Mo./Yr.) _____ To (Mo./Yr.) _____

6. Project Funding

a. Outright Funds $_____
b. Federal Match $_____
c. Total From Endowment $_____
d. Cost Sharing $_____
e. Total Project Costs $_____

7. Field of Project ☐

8. Descriptive Title of Project

9. Description of Project (do not exceed space provided)

10. Will This Proposal Be Submitted to Another Government Agency or Private Entity for Funding?
If Yes, indicate where and when:

11. Institutional Data
a. Institution or Organization: _____ (Name) (City) (State)

b. Authorizing Official: Name _____ (Last) (First) (Initial)

Title: _____ Signature: _____ (Date)

c. Institutional Grant Administrator—Name and Mailing Address:

(Last) (First) (Initial) Form of Address ☐

Telephone: _____

(City) (State) (Zip)

Please check appropriate boxes:

☐ Adult ☐ Planning
☐ Children ☐ Scripting
☐ Radio ☐ Production
☐ Television

(For NEH Use Only)

Date Received
Application #
Initials

Field of Project Categories and Codes

The following categories and codes should be used to complete blocks 1d and 7 of the NEH Application Cover Sheet. If the specific field of your project is not included in this listing, select the appropriate major field. (This listing is strictly for use by NEH staff to help retrieve information requested on grants and applications in specific disciplines of the humanities. The listing is not intended to be comprehensive, nor does it represent preferred funding categories. The "hierarchical" arrangement is for convenience.)

Anthropology L1

Archaeology U6

Archival Management/Conservation I1

Arts, History and Criticism MA

Architecture: History & Criticism U3
Art: History and Criticism M1
Dance: History & Criticism M3
Film: History & Criticism M4
Music: History & Criticism M5
Theater: History & Criticism M2

Communications P2

Composition & Rhetoric P1
Journalism P4
Media P3

Education H1

Ethnic Studies K1

Asian American K5
Black/Afro-American K4
Hispanic American K3
Jewish K6
Native American K2

History A1

African A2
American A3
Ancient AC
British A4
Classical A5
European A6
Far Eastern A7
Latin American A8
Near Eastern A9
Russian AA
South Asian AB

Humanities U8

Interdisciplinary U1

African Studies GI
American Studies G3
Area Studies GH
Asian Studies G5
Classics G7
Folklore/Folklife R1
History/Philosophy of Science, Technology or Medicine GA
International Studies GG
Labor Studies G4
Latin American Studies GJ
Medieval Studies G8
Regional Studies GF
Renaissance Studies G9
Rural Studies GC
Urban Studies G2
Western Civilization GB
Women's Studies G1

Languages C1

Ancient CC
Asian CA
Classical C2
Comparative C9
English CE
French C3
German C4
Italian C5
Latin American C6
Near Eastern CB
Slavic C7
Spanish C8

Law/Jurisprudence Q1

Library Science H3

Linguistics J1

Literature D1

African DK
American DE
Ancient DC
Asian DA
British DD
Classical D2
Comparative D9
French D3
German D4
Latin American D6
Literary Criticism DI
Near Eastern DB
Slavic D7
Spanish D8

Museum Studies/Historic Preservation I2

Philosophy B1

Aesthetics B2
Epistemology B3
Ethics B4
History of Philosophy B5
Logic B6
Metaphysics B7
Non-Western Philosophy B8

Religion E1

Comparative Religion E5
History of Religion E2
Non-Western Religion E4
Philosophy of Religion E3

Social Science U2

American Government F2
Economics N1
Geography U7
International Relations F3
Political Science F1
Psychology U5
Public Administration F4
Sociology S1

1. Application Cover Sheet (form and instructions enclosed)

2. Continuing Information Sheet

The following information must be provided on the first page of the proposal. Do not exceed one page. Please write at the top of the page: COVER SHEET CONTINUATION (in capital letters, underlined). This information must not exceed one side of one page.

(a) Give a brief history of the organization or entity proposing this project.

(b) Identify the specific humanities theme(s) and areas on which the project will be based.

(c) Define the specific program format and length.

(d) List the principal professional staff and key consultants who will be working on this project. Underline their names, and identify them by occupation or institutional affiliation. Tell what role or title each will have in the project.

Applications for planning, scripting, or production support require the following information in a section entitled Application Narrative. In writing the narrative project description, the following topics should be addressed to make a convincing case that the project deserves Endowment support.

3. Budget Detail (form and instructions enclosed)

4. Application Narrative

(a) Table of Contents with Page Numbers

(b) Nature of Application and Possible Future NEH Involvement

Provide a brief, clear description of exactly what this request is for and what future requests are anticipated. Example: "This is a request for planning funds leading to the development of a project about .... It is anticipated that subsequent proposals will be made to the Endowment for scripting and production support." Example: "This is a request for funds leading to the completion of a dramatic script for a 30-minute pilot television program. The eventual series will contain thirteen 30-minute programs, and it is anticipated that a subsequent proposal will be made to NEH for a pilot production and full series funding. It is anticipated that the total cost for the series will be...."

(c) Goals and Objectives

This statement should be a clear and concise explanation of the intellectual substance of the project, its rationale, and its intended audience. Discuss how the project fits at least one of the Media Program's three categories and how it will advance public understanding and appreciation of the humanities. This presentation should be analytical, rather than descriptive, and should be put in a carefully thought-out theoretical framework.

(d) Project Background

Describe briefly the history of the development of the project. Indicate the source of the idea, the involvement to date of research and personnel drawn from the humanities disciplines, and any previous or current funding that brought the project to this stage.

(e) Program Content

Describe the relation of the substantive content of the project to the humanities and its relation to a broad national audience. Provide a description of the specific material that is expected to be covered in the proposed program(s). Proposals should be as specific as possible in describing how the ideas in forming the project will be presented visually or on radio.

(f) The Project's Staff

Define clearly the role of key personnel in the project. (Provide a curriculum vitae or resume in the appendix.)

(g) Work Plan

Describe clearly what is to be accomplished during the grant period. Include an anticipated time schedule for the various elements included in the scripting and production plan. Describe the relationship and responsibilities of the scholars to the media team. If the request is for a planning grant, indicate how the scholars and media professionals will collaborate to adapt the material to radio or television.

5. Appendices

(a) A resume should include information on the person's education (including places and dates of degrees and any graduate or advanced professional education). Producers, directors, and other media professionals should list their credits and previous humanities work. No resume should exceed two pages.

All resumes must be attached in the appendix to the application and received by the deadline date.

If the resume of a key member of the project's staff cannot be obtained in time for the mailing of the application, applicants may include in its place, a one-page summary statement of that person's knowledge, experience, and role in the project. This document, certified by the project director's signature, will serve as the resume for the project participant. Please note, however, that it is most beneficial for applicants to provide the resume of each member on the project's staff and that this kind of substitution should be submitted only in extraordinary circumstances.

(b) Documentation of Commitment of Participants

On or attached to each resume, please supply a signed and dated statement from all key personnel, (including consultants), indicating that they have agreed to participate in the project for the time specified in the proposal, if funded. (Such documentation is unnecessary for clerical staff.)

(c) Treatments and Scripts (if applicable)

(i) Applicants seeking scripting support are required to include a treatment that illustrates what will be in the script, together with a detailed narrative account of the content and format of the proposed program.

(ii) A production request must be accompanied by a script (if the program is for a drama) or a detailed treatment if using a documentary approach.

(d) Supporting Materials (visual or audio)

A sample of the production work of the key production person on the proposal must be submitted. It will be used to help evaluate production experience. If possible, provide a work that illustrates a production approach similar to what is now being proposed.

Samples must be either on 16mm film, 3/4 or 1/2 inch video cassette, or audio cassette.

All samples must be clearly labeled to indicate:

(i) the name of the project for which it is submitted as supporting material;

(ii) the role played in the sample by the key personnel named in the proposal;

(iii) the title of the production with a brief description; and

(iv) the complete mailing address to which it should be returned.

Checklist for Completed Applications

NOTE: 20 copies of the completed application are required.

Applications submitted to the Media Program should contain the information requested below, assembled in the following order:

1. Application Cover Sheet
2. Continuing Information Sheet
3. Budget detail
4. Application Narrative
   a. Table of contents with page numbers
   b. Nature of application and possible future NEH involvement
   c. Goals and objectives
   d. Project background
   e. Program content
   f. The project's staff
   g. Work plan
5. Appendices
   a. Resumes of project director and key project personnel
   b. Documentation of commitment of participants
   c. Treatments and scripts (if applicable)
   d. Supporting materials (visual and audio)

The body of the proposal should be submitted on letter-size paper with pages numbered consecutively. It should be assembled so that no pages will be lost or misplaced. Please make the application as clear, concise and brief as possible while still conveying the necessary information. For all concerned, and particularly to limit costs, use either single spacing or print on both sides of a page (whichever is least expensive). Resumes should not exceed two pages.

Answers to Frequently Asked Questions

1. **Must an applicant be affiliated with an established institution or organization in order to apply?**

   No. If an applicant is developing a project in conjunction with several other individuals, the applicant may form a non-profit group for the express purpose of pursuing the project and apply under the group's name.

2. **If the panel and reviewers conclude that the request is too high, will the application automatically be denied?**

   Not necessarily. If the project is of high quality but the amount requested is unrealistic or too high for Endowment resources, the Endowment can make a lower offer, which the applicant can accept or refuse. A lower offer can be supplemented by funds from other sources.

3. **Is it advisable to submit a treatment if I am applying for funds to write a script?**

   Yes. A treatment is required. The more specific the applicant can be about the vision of the project, the more confident reviewers are likely to feel. Clarity, not length, is paramount.

4. **Can a documentary be funded for production without a script?**

   Yes. A detailed treatment that clearly conveys the handling of the subject and the format may be adequate; however, a script can strengthen a funding request and is encouraged. (This is a case in which staff could be especially helpful in guiding the applicant.)

5. **Does the Endowment require that programs be produced to certain lengths?**

   The length of a finished production is strictly a producer's decision. Two factors, however, should be carefully considered when approaching the Endowment for production support. Total project cost ought to be considered in light of the applicant's ability to obtain financing from a mix of sources. In addition, format and length ought to provide optimum broadcast placement and secondary distribution in communities and classrooms. The applicant should be aware of technical specifications for programs broadcast on public radio and public television.

6. **When I apply for pilot production, may I also apply for script development for other programs in the series?**

   Yes. Within the proposal, both may be requested.

7. **Will the Endowment cover salaries and fees that are in accordance with union or guild contracts?**

   Yes. As a basic rule, the Endowment expects applicants to honor all fair labor standards and agreements.

8. **How are reviewers and panelists chosen?**

   For each competition, the staff of the Endowment identifies and selects media professionals in television and radio and humanities scholars whose areas of experience and knowledge will contribute to intelligent judgments in the review process. The Endowment draws these individuals from various sources including the agency's computer pool of 28,000 names of panelists and reviewers. Names of potential panelists may be submitted by any individual, group, or organization at any time.

9. **Who owns the rights to a project that is funded by NEH?**

   The group or organization that submits the application owns the rights.

10. **Should a distribution plan be part of the application?**

    The Endowment is eager to see projects reach as wide an audience as possible and be used for as long as possible. Grantees are responsible for distribution. Applicants must submit a distribution plan with the proposals or as early in a project as possible. Of special interest to the Endowment will be imaginative planning to make programs known and available to broad general audiences.

11. **May I seek foreign distribution?**

    Yes.

12. **Must I offer my program(s) to the Public Broadcasting Service, National Public Radio or public radio? What if syndication, cable broadcast, and distribution through theaters are possibilities?**

    The award requires that PBS, NPR, or public radio be offered free use of the program(s). You may also arrange a showing commercially prior to an offering to PBS, NPR, or public radio. If a showing is likely, a discussion with NEH staff must precede contractual arrangements.

13. **If my project is turned down, may I revise and resubmit it?**

    Yes, although applicants are urged to contact the staff of the Media Program to find out why the project was not funded. Then applicants may decide whether they wish to offer a revised application to another deadline.

14. **How much help can I expect from the staff?**

The staff will answer your questions about the program's purposes and procedures. In addition, if desired, staff members will talk with applicants about drafts of the application that have been submitted at least six weeks prior to the deadline in order to help anticipate possible trouble spots. Please write or call the Media Program.

15. **Do I have to go through each of the three stages -- planning, scripting, or production?**

No. Applicants may enter or leave at any stage of the project's development.

February 1983

HUMANITIES PROJECTS IN MEDIA

INSTRUCTIONS FOR COMPLETING BUDGET FORM

The instructions provided below are applicable to Media Projects and are keyed to the sections of the project budget form on the following pages. Before completing the budget form, the applicant should review these instructions carefully. Each copy of the proposal which is forwarded to the Endowment should include a detailed and complete project budget.

I. TYPE OF BUDGET SUBMISSION: Check the appropriate box; if the applicant or grantee is submitting a revised budget, the identifying application or grant number assigned by the Endowment should be indicated.

II. APPLICANT ORGANIZATION: Provide the official title of the organization/group. A person submitting an application for an unincorporated group should list the group's project name in this space.

III. DATE PREPARED

IV. PROJECT TITLE should be the same as that shown on the application cover sheet.

V. PROJECT DIRECTOR is the person who will undertake the project or be chiefly responsible for directing it.

VI. THE GRANT PERIOD encompasses the entire period for which Endowment funding is requested in the current application. Applicants should note that planning grant support is limited to a period of one year.

VII. PROJECT COSTS are those expenses which will be incurred during the grant period to accomplish project objectives.

All project costs must be
--for services rendered or materials used during the grant period;
--verifiable from the grantee's records;
--necessary and reasonable for the proper and efficient accomplishment of project objectives; and
--types of charges which would be allowable under the applicable Federal cost principles.

The SUMMARY BUDGET is a recapitulation of the detailed itemization of project costs. All project costs which will be supported by Endowment funds and cost sharing contributions, whether cash or in-kind, should be listed in the Summary Budget.

VIII. PROJECT FUNDING consists of funds which the applicant requests from the Endowment and cost sharing which will be provided by the applicant or non-Federal third parties to cover project expenses during the grant period.

(1) Under REQUESTED FROM THE ENDOWMENT, list the amounts of outright (non-matching) funds and/or matching funds which are requested from the Endowment. (Applicants who request Endowment matching funds should refer to the note at the end of this section before completing the budget form).

(2) Under COST SHARING (a) indicate the cash contributions to the project, i.e., the amount of funding which will be provided by the applicant for the project and the sources and amounts of other cash contributions, such as grants and donations, which will be made directly to the applicant by non-Federal third parties, to cover project expenditures and (b) if in-kind (noncash) contributions, such as donated services and materials, will be made to the project by the applicant or non-Federal third parties, list the type, source, and value of each contribution. (Only those items for which the applicant will not have to outlay funds should be listed as in-kind contributions.)

Applicants may not include as a cost sharing contribution to the project funds paid by the Federal Government under another assistance agreement (unless the agreement is authorized by Federal law to be used as cost sharing) or funds which the applicant contributes to meet the cost sharing requirement of any other Federally-assisted program.

NOTE: The Endowment is authorized to match gifts which are given to a grantee or prospective grantee of NEH for a specific project as well as gifts which are made directly to NEH on behalf of the project. Applicants who plan to fund a portion of the project costs through gifts which NEH will be requested to match should list the matching funds in section VIII (1) of the Project Budget form and the sources and amounts of gifts in section VIII (2) a. In the event that the donors and the amounts of gifts have not been identified at the time the application is submitted to NEH, the applicant should enter "various donors" and the total amount of anticipated gifts in the space provided under cash contributions.

TOTAL PROJECT FUNDING is the combined total of funds requested from the Endowment and cost sharing and should equal Total Project Costs.

IX. Under ESTIMATED OUTLAY OF ENDOWMENT FUNDS, the applicant should provide the amounts of Endowment funds required to cover project costs in each twelve-month period of the project. It is important that the figures supplied be accurate and that the outlay information cover only the grant period.

X. INSTITUTIONAL GRANT ADMINISTRATOR: The signature and telephone number of the person who will be responsible for the administration of the grant, e.g., the review and approval of the project budget and plan of work, the monitoring of the institution's compliance with the terms and conditions of the award, the negotiation of revised budgets, etc. The signature indicates this official's approval of the budget and the agreement of the institution to cost share project expenses at the level indicated in the budget submission.

XI. BUDGET ITEMIZATION: In this section of the budget form, applicants will provide the budget detail to support the amounts entered in the Summary Budget. Applicants should note the following:

(a) All project costs which will be incurred during the grant period and will be supported by Endowment funds and cost sharing contributions, whether cash or in-kind, should be listed in the Budget Itemization,

(b) While costs for multi-year projects need not be broken out by year, in some instances, particularly on more complex projects, it may be advisable to develop separate budget information on individual programs, functions, or activities of an overall project, and

(c) Planning and scripting requests should use the budget forms on pages 2 and 3. If attachments are needed to provide more space, the information on the attachments should be in the same order and with as much supporting detail as requested on the forms. For production requests, the applicant's own forms may be used for the budget detail in place of pages 2 and 3. However, the first page of the Endowment's budget form must be completed in all cases.

DIRECT COSTS are all costs which can be specifically identified with a project. (If an applicant has a negotiated indirect cost rate or intends to submit an indirect cost proposal to the Endowment, any costs, such as administrative salaries, fringe benefits, general overhead operating costs, which are included in the indirect cost pool should not be listed in the budget as direct costs.)

1. SALARIES AND WAGES charged as project costs must be reasonable for the services rendered, and, in the case of grants made to organizations, must conform to the established policies of those organizations.

For each entry under salaries and wages, indicate the full-time equivalent in months which a person or category of persons will devote to the project. The full-time equivalent for faculty personnel who are paid on an academic year basis, should be listed under academic and/or summer months. For all other project personnel, the full-time equivalent should be indicated under calendar months.

The full-time equivalent in months is calculated by multiplying the fraction of a person's full-time effort for which salary reimbursement will be made with project funds by the duration in months for which salary is to be provided, e.g., 50% of full-time effort x 10 months of salary support on project = 5 full-time months; or 75% of full-time effort x 6 months of salary support on project = 4.5 full-time months.

2. FRINGE BENEFITS for salaried personnel may be charged to the project as direct costs only if these benefits are not included in the organization's indirect cost pool.

3. Under CONSULTANT FEES list payments for professional and technical consultants, stipends, and honoraria.

4. TRAVEL COSTS are the expenses for transportation, lodging, subsistence, and related items. These costs must be estimated in accordance with the applicant's established travel practice or written policy, providing that the travel results in a reasonable charge and that less-than-first-class air accommodations are used when they are reasonably available. Foreign air travel must be performed on U.S. flag carriers to the extent available.

In the budget itemization, list the total transportation and subsistence costs for each destination in the respective columns and the total in the right-hand column. List the number of days in travel status for each destination. In the event that more than one person is traveling, the number of days each person is in travel status should be added and the total for that destination listed. On the summary budget, the total costs should be divided into domestic and foreign travel costs.

All charges for travel must be fully justified in the application narrative. Travel for dependents is not an allowable charge to project funds and should not appear in the budget.

5. SUPPLIES AND MATERIALS include consumable supplies, raw materials for the fabrication of project items, and items of expendable equipment, i.e., equipment items costing less than $500 or with an estimated useful life of less than two years.

6. SERVICES include the cost of contractual services, e.g., script writer, producer, etc., related to project objectives and not otherwise classified under direct costs.

7. OTHER includes such costs as rental of space and/or equipment; costs of shipping, communications, and promotion; printing and reproduction expenses, etc. (Please note that any rental, communications, or reproduction costs which are included in the organization's indirect cost pool may not be charged to a project as direct costs.)

Under special circumstances, the purchase of permanent equipment, i.e., equipment items costing more than $500.00 which have an estimated useful life of more than two years, may be charged to Endowment funds. All equipment purchases must be itemized and fully justified.

Please note that "miscellaneous" is not an acceptable budget category.

Contingency requests cannot be built directly into the budget. However, the Endowment recognizes the possibility of unforeseen expenses occuring for certain types of media projects. Therefore, for pilot or production grants, a modest amount for contingencies may be attached as a supplement to the standard budget form. This figure should not be included in the computation of total project costs in the Summary Budget. Should a grant be awarded, funds to cover contingencies would not be included in the initial grant award. However, as production proceeded, the Endowment would consider amending the grant to cover any contingency items which might arise, provided that an itemization of these costs was submitted for Endowment review.

INDIRECT COSTS are those costs incurred for common or joint objectives which are therefore not readily assignable to the specific project activities. Typical examples of indirect costs for many nonprofit organizations may include depreciation or use allowances on buildings and equipment, the costs of operating and maintaining facilities, and general administration and general expenses, such as the salaries and expenses of executive officers, personnel, administration, and accounting.

The indirect costs of a project are normally computed by applying a negotiated indirect cost rate to a distribution base. The distribution base is usually direct salaries and wages or the total direct costs of a project, exclusive of capital items and other distorting costs. An applicant wishing to claim indirect costs on a project who has not previously negotiated a rate or whose indirect cost rate has expired, must submit an indirect cost proposal to the cognizant Federal agency, i.e., the agency administering the largest dollar amount of Federal grants with the organization. In the event that the Endowment is the cognizant agency, the indirect cost proposal should be submitted to the NEH Audit Office. An applicant wishing to delay the submission of an indirect cost proposal until Endowment funding of a project is assured may estimate its indirect costs for the project, but it should be understood that requests for payment on indirect costs cannot be made until an indirect cost rate is negotiated.

For organizations that do not have any other current grants with the Endowment or any immediate plans to submit further applications and do not wish to submit an indirect cost proposal, the Endowment will not require the negotiation of an indirect cost rate provided the indirect costs proposed are no greater than 10% of direct costs of the project, less distorting items (e.g., capital expenditures, major subcontracts, etc.), or $5,000, whichever is less. However, the amount charged for indirect costs must be supported by the financial records of the organization. This section does not apply to grants in which the organization subcontracts essentially all of the activities of the project.

Further information on the development of an indirect cost proposal can be obtained by writing to:

Audit Office
National Endowment for the Humanities
Room 801
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

OMB Form 3136-0071 Expires 3/31/85

PROJECT BUDGET
National Endowment for the Humanities
Washington, D.C. 20506

III. Date Prepared | Page 1

IV. Project Title

I. Type of Budget Submission
☐ application budget
☐ budget revision
grant or application number

V. Project Director

II. Applicant Organization

VI. Grant Period
From ____ ____ To ____ ____
month year month year

VII. Project Costs (include all charges to NEH and cost sharing funds)

***Summary Budget* for Entire Grant Period**

DIRECT COSTS	Amount
Salaries and wages	$
Fringe benefits	
Consultant fees	
Travel domestic $	
Travel foreign $	
Supplies and materials	
Services	
Other	
Total Direct Costs	
INDIRECT COSTS	
TOTAL PROJECT COSTS	$

VIII. Project Funding for Entire Grant Period

(1) Requested from Endowment:

Outright funds $
Federal Matching
Total Requested from Endowment $

(2) Cost Sharing

a. Cash Contributions
(list applicant's anticipated cash outlay and the sources and amounts of third-party donations, grants, etc.)

b. In-Kind Contributions
(list each item, source, and value)

	$		$
		Total Cost Sharing	$
		TOTAL PROJECT FUNDING	$

IX. Estimated Outlay of Endowment Funds During Grant Period

	month	day	year	$
1st twelve-month period ending				
2nd twelve-month period ending				
3rd twelve-month period ending				
4th twelve-month period ending				
5th twelve-month period ending				

X. Institutional Grant Administrator

Name and Title (please type or print) | Signature | Date

Telephone: (____) ____

1/1/83

XI. BUDGET ITEMIZATION for the period from ____ ____ to ____ ____
month year month year

DIRECT COSTS (Please refer to the instructions on Direct Costs before completing this section.)

1. Salaries and Wages (supply names of principal project personnel; for support staff indicate title of position only and number of persons in brackets)

Personnel	Title of Position		full-time equivalent in months spent on project cal	acad	sumr	Amount
		( )				$
		( )				
		( )				
		( )				
		( )				
		( )				
		( )				
		( )				
		( )				
		( )				

Total Salaries and Wages $

2. Fringe Benefits (if more than one rate is used, list each rate and salary base)

rate	salary base	Amount
____% of	$	$
____% of	$	

Total Fringe Benefits $

3. Consultant Fees

name or type of consultant	daily rate of reimbursement	no. of days on project	Amount
			$

Total Consultant Fees $

4. Travel Costs

destination	transportation costs	subsistence costs	days in travel status	Amount (transp. + subsistence)
			(____)	$
			(____)	
			(____)	
			(____)	
			(____)	
			(____)	

Total Travel Costs $

5. Supplies and Materials (list each major type and indicate the cost computation)

type	basis/method of cost computation	Amount
		$
	Total Cost of Supplies and Materials	$

6. Services (list each major type and cost computation)

type	basis/method of cost computation	Amount
		$
	Total Cost of Services	$

7. Other (list each major type and cost computation)

type	basis/method of cost computation	Amount
		$
	Total Cost of Other	$

INDIRECT COSTS

1. Rate(s) established by negotiation with Federal agency:

	Amount
_____% of $_____	$
_____% of $_____	

Name of Federal agency: _____

Date of negotiation agreement: _____

2. Rate requested in attached indirect cost proposal or estimate of indirect cost rate if submission of indirect cost proposal will be delayed:

_____% of $_____	$
Total Indirect Costs	$

APPENDIX

Equal Opportunity

The Code of Federal Regulations, Title 45, Part 1110, implements provisions of Title VI of the Civil Rights Act of 1964 and, along with Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, provides that the National Endowment for the Humanities is responsible for ensuring compliance with the enforcement of public laws prohibiting discrimination because of race, color, national origin, sex, handicap, and age in programs and activities receiving federal assistance from the National Endowment for the Humanities. Any person who believes he or she has been discriminated against in any program, activity, or facility receiving federal assistance from the Endowment should write immediately to the director, Office of Equal Employment Opportunity, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

NOTE: If a proposed project relates to American Indians, Aleuts, Eskimos, or native Hawaiian people and artifacts, an applicant should obtain from the Endowment its Code of Ethics concerning native Americans. The code establishes certain standards of conduct in research, publication, and public programs involving native American peoples.

Media Program Staff

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The staff of the Media Program is ready to assist with any questions about program policies. The telephone number is 202/786-0278.

State Humanities Councils

State humanities councils exist in each of the fifty states, Puerto Rico, the District of Columbia, and the Virgin Islands. While responsible for determining their own quidelines, most state councils support media projects.

ALABAMA
The Committee for the Humanities in Alabama
Box A-40
Birmingham-Southern College
Birmingham, AL 35254
(205/324-1314)

ALASKA
Alaska Humanities Forum
943 West Sixth Avenue
Room 10
Anchorage, AK 99501
(907/272-5341)

ARIZONA
Arizona Humanities Council
First Interstate Bank Plaza
100 W. Washington, Suite 1290
Phoenix, AZ 85003
(602/257-0335)

ARKANSAS
Arkansas Endowment for the Humanities
The Remmel Bldg., Suite 102
1010 West 3rd Street
Little Rock, AR 72201
(501/372-2672)

CALIFORNIA
California Council for the Humanities
312 Sutter Street, Suite 601
San Francisco, CA 94108
(415/391-1474)

COLORADO
Colorado Endowment for the Humanities
1836 Blake Street, Suite 100
Denver, CO 80202
(303/292-4458)

CONNECTICUT
Connecticut Humanities Council
195 Church Street
Wesleyan Station
Middletown, CT 06457
(203/347-6888)

DELAWARE
Delaware Humanities Forum
2600 Pennsylvania Avenue
Wilmington, DE 19806
(302/451-8491)

DISTRICT OF COLUMBIA
D.C. Community Humanities Council
1341 G Street, N.W.
Suite 620
Washington, DC 20005
(202/347-1732)

FLORIDA
Florida Endowment for the Humanities
LET 468
University of South Florida
Tampa, FL 33620
(813/974-4094)

GEORGIA
Georgia Endowment for the Humanities
1589 Clifton Road, N.E.
Emory University
Atlanta, GA 30322
(404/329-7500)

HAWAII
Hawaii Committee for the Humanities
2615 South King Street, Suite 211
Honolulu, HI 96826
(808/947-5891)

IDAHO
The Association for the
Humanities in Idaho
1409 W. Washington Street
Boise, ID 83702
(208/345-5346)

ILLINOIS
Illinois Humanities Council
618 South Michigan Avenue
Chicago, IL 60605
(312/939-5212)

INDIANA
Indiana Committee for the
Humanities
3135 North Meridian Street
Indianapolis, IN 46208
(317/925-5316)

IOWA
Iowa Humanities Board
Oakdale Campus
University of Iowa
Iowa City, IA 52242
(319/353-6754)

KANSAS
Kansas Committee for the
Humanities
112 West Sixth Street
Suite 509
Topeka, KS 66603
(913/357-0359)

KENTUCKY
Kentucky Humanities Council, Inc.
Ligon House
University of Kentucky
Lexington, KY 40508
(606/257-5932)

LOUISIANA
Louisiana Committee for the
Humanities
The Ten-O-One Building -- Suite 4407
1001 Howard Avenue
New Orleans, LA 70113
(504/523-4352)

MAINE
Maine Humanities Council
P.O. Box 7202
Portland, ME 04112
(207/773-5051)

MARYLAND
Maryland Humanities Council
516 North Charles Street
#304-305
Baltimore, MD 21201
(301/837-1938)

MASSACHUSETTS
Massachusetts Foundation for the
Humanities and Public Policy
155 Woodside Avenue
Amherst, MA 01002
(413/545-1936)

MICHIGAN
Michigan Council for the
Humanities
Nisbet Building, Suite 30
1407 S. Harrison Road
East Lansing, MI 48824
(517/355-0160)

MINNESOTA
Minnesota Humanities Commission
LL 85 Metro Square
St. Paul, MN 55101
(612/224-5739)

MISSISSIPPI
Mississippi Committee for
Humanities, Inc.
3825 Ridgewood Road, Rm. 111
Jackson, MS 39211
(601/982-6752)

MISSOURI
Missouri State Committee
for the Humanities
Loberg Building, Suite 204
11425 Dorsett Road
Maryland Heights, MO 63043
(314/739-7368)

MONTANA
Montana Committee for the
Humanities
P.O. Box 8036
Hellgate Station
Missoula, MT 59807
(406/243-6022)

NEBRASKA
Nebraska Committee for the
Humanities
Cooper Plaza, Suite 405
211 N. 12th Street
Lincoln, NE 68508
(402/474-2131)

NEVADA
Nevada Humanities Committee
P.O. Box 8065
Reno, NV 89507
(702/784-6587)

NEW HAMPSHIRE
New Hampshire Council for
the Humanities
112 South State Street
Concord, NH 03301
(603/224-4071)

NEW JERSEY
New Jersey Committee for the
Humanities
73 Easton Avenue
New Brunswick, NJ 08903
(201/932-7726)

NEW MEXICO
New Mexico Humanities Council
1712 Las Lomas NE
University of New Mexico
Albuquerque, NM 87131
(505/277-3705)

NEW YORK
New York Council for the
Humanities
33 West 42nd Street
New York, NY 10036
(212/354-3040)

NORTH CAROLINA
North Carolina Humanities
Committee
112 Foust Building
UNC-Greensboro
Greensboro, NC 27412
(919/379-5325)

NORTH DAKOTA
North Dakota Humanities
Council
Box 2191
Bismarck, ND 58502
(701-663-1948)

OHIO
The Ohio Humanities Council
760 Pleasant Ridge Avenue
Columbus, OH 43209
(614/231-6879)

OKLAHOMA
Oklahoma Foundation for the
Humanities
Executive Terrace Building
2809 Northwest Expressway
Suite 500
Oklahoma City, OK 73112
(405/840-1721)

OREGON
Oregon Committee for the
Humanities
418 S. W. Washington, Rm. 410
Portland, OR 97204
(503/241-0543)

PENNSYLVANIA
Pennsylvania Humanities
Council
401 N. Broad Street
Philadelphia, PA 19108
(215/925-1005)

PUERTO RICO
Fundacion Puertorriquena
de las Humanidades
Box S-4307
Old San Juan, PR 00904
(809/721-2087)

RHODE ISLAND
Rhode Island Committee
for the Humanities
463 Broadway
Providence, RI 02909
(401/273-2250)

SOUTH CAROLINA
South Carolina Committee
for the Humanities
P. O. Box 6925
Columbia, SC 29260
(803/738-1850)

SOUTH DAKOTA
South Dakota Committee
on the Humanities
University Station, Box 35
Brookings, SD 57007
(605/688-6113)

TENNESSEE
Tennessee Committee for
the Humanities
1001 18th Avenue South
Nashville, TN 37212
(615/320-7001)

TEXAS
Texas Committee for
the Humanities
1604 Nueces
Austin, TX 78701
(512/473-8585)

UTAH
Utah Endowment for the
Humanities
10 West Broadway
Broadway Building, Suite 900
Salt Lake City, UT 84101
(801/531-7868)

VERMONT
Vermont Council on the
Humanities and Public Issues
Grant House, P.O. Box 58
Hyde Park, VT 05655
(802/888-3138)

VIRGIN ISLANDS
Virgin Islands Humanities Council
College of the Virgin Islands
215 Humanities Building
St. Thomas, Virgin Islands 00802

VIRGINIA
Virginia Foundation for the
Humanities and Public Policy
One-B West Range
University of Virginia
Charlottesville, VA 22903
(804/924-3296)

WASHINGTON
Washington Commission for the
the Humanities
Olympia, WA 98505
(206/866-6510)

WEST VIRGINIA
The Humanities Foundation
of West Virginia
Box 204
Institute, WV 25112
(304/768-8869)

WISCONSIN
Wisconsin Humanities Committee
716 Langdon Street
Madison, WI 53706
(608/262-0706)

WYOMING
Wyoming Council for the
Humanities
Box 3972 - University Station
Laramie, WY 82701-3972
(307/766-6496)